CELEBRATION

dance as a photographic art volume 1

Endpapers:
Dermot Burke
&
Dennis Wayne
of the
City Center
Joffrey Ballet
(Photo Design
Herbert Migdoll).

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CELEBRATION

dance as a photographic art volume II

Each of us in the
devoted audience
for dance
has his own
distinct reaction
to it,
his own view,
his own reason
for being a
witness.
We approach it
with anticipation
and excitement,
with intellect
and
imagination
and varied
degrees of
passion.
But all of us,
I believe,
share
an equal love.

Dance—
the most
universal art—
reflects every
aspect of life
and emotion—
reality
and
unreality,
spirit
and
exaltation.
It is the divine
gift from
the gods to the
participants.

Talented
photographers
have caught
the
special moments
shown on
these pages;
photographs
that celebrate
the range
and power,
poetry and
passion,
energy and
effectiveness
of dance.

William Como
Editor
Dance Magazine

Design
and
Art Direction
by
Herbert Migdoll

Preceding pages: Members of the Ballet-Théâtre Contemporain of France in Dirk Sanders' "Hopop" (Photo by Daniel Keryzaouen-Atac).

Opposite page and right: Carla Fracci in "Le Baiser de la Fée," part of the Homage to Stravinsky festival presented in Venice's Teatro la Fenice and other Italian cities in the spring of 1972. Partnering her (right) in the choreography by Loris Gai is Amedeo Amodio.

Following pages: Jorge Donn, leading dancer with Maurice Béjart's Ballet of the Twentieth Century (Photo by Michael Childers).

Preceding pages, opposite page and right: Rudolf Nureyev and Suzanne Farrell in Maurice Béjart's "Le Sacre du Printemps" (Photos by Judy Cameron).

Following pages: James Urbain and other members of France's Ballet-Théâtre Contemporain (Photo by Daniel Keryzaouen-Atac).

Preceding pages: Gerard Lemaitre and Anja Licher in the Netherlands Dance Theater's production of "Mutations," with film choreography by Hans van Manen and onstage choreography by Glen Tetley (Photo by Anthony Crickmay).

Opposite page and left: Jean-Pierre Bonnefous of the New York City Ballet (Photos by Kenn Duncan).

Following pages: Natural choreography—a photographer captures a moment of motion and space.

Preceding pages: Anna Baker in a production of "Carmina Burana" in Chicago danced jointly by members of the Ruth Page Ballet and Arthur Mitchell's Dance Theatre of Harlem (Photo by Paul Hansen).

Right: Maris Liepa in the Bolshoi Ballet's "Spartacus" (Photo by Rosemary Winckley).

Opposite page: Maya Plisetskaya of the Bolshoi Ballet in Alberto Alonso's "Carmen" (Photo by William Baxter).

Following pages: Elita Erkinka and Tyit Khiam of the Kirov Ballet in "Daphnis and Chloe" (Photo by Roderic Vickers).

Preceding pages:
The Moiseyev Dancers from Moscow in "Sailors' Dance" (Photo by Roger Wood).

Right:
Clive Thompson and Judith Jamison (front) and Mari Kajiwara and Kenneth Pearl in Alvin Ailey's "Blues Suite" (Photo by Herbert Migdoll).

Opposite page:
Judith Jamison and Sara Yarborough in Alvin Ailey's "Revelations" (Photo by Herbert Migdoll).

Following pages:
George Faison, Renee Rose, Consuelo Atlas, Judith Jamison, Dudley Williams and John Medeiros in Joyce Trisler's "Dance for Six"—the Alvin Ailey American Dance Theater production (Photo by Jarry Lang).

Preceding pages: Judith Jamison and Miguel Godreau in Geoffrey Holder's "Prodigal Prince" for Alvin Ailey's American Dance Theater (Photo by Michael Childers).

Right and opposite page: Ruth St. Denis in her "Nautch Dance" and "Blue Madonna" at Jacob's Pillow (Photos by John Lindquist).

Following pages: José Limón, Pauline Koner, Lucas Hoving and Betty Jones, the original cast for Limón's "The Moor's Pavane" at Jacob's Pillow (Photo by John Lindquist, courtesy of Ambrose M. DuBek).

Preceding pages: An early American Ballet Theatre production of Jerome Robbins' "Fancy Free," with Muriel Bentley, Eric Braun, Janet Reed and Zachary Solov (Photo by John Lindquist, courtesy of Ambrose M. DuBek).

Opposite page and right: Antoinette Sibley and Anthony Dowell of The Royal Ballet in Jerome Robbins' "Afternoon of a Faun" (Photo by Michael Childers).

Following pages: Helgi Tomasson, Lone Isaksen and Lawrence Rhodes in the Harkness Ballet production of "Grand Pas Espagnole" (Photo by Louis Peres).

Preceding pages: American Ballet Theatre's Ivan Nagy in a portrait by Kenn Duncan.

New York City Ballet principal Sara Leland in a portrait by Michael Avedon (opposite) and with Anthony Blum (Photo by Kenn Duncan).

Following pages: A look at the 1965 New York City Ballet corps de ballet (Photo by Oleaga).

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Carola Goya and Matteo (right) and Luis Rivera (opposite page) in photos taken at Jacob's Pillow by John Lindquist.

Following pages: The National Theatre Ballet (of Prague, Czechoslovakia) production of "Romeo and Juliet" (Photo by Jaromir Svoboda).

Preceding pages: Manola Asensio of the Harkness Ballet in "Schubert Variations," choreographed by Vicente Nebrada (Photo by Alan Bergman).

Right: Cynthia Gregory in the title role of American Ballet Theatre's "Miss Julie," choreographed by Birgit Cullberg (Photo by Judy Cameron).

Opposite page: Cynthia Gregory as she appeared on the cover of DANCE MAGAZINE in August, 1953, when a student with Eva Lorraine in Pasadena, California (Photo by Bob Willoughby).

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Christian Holder
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study by
Herbert Migdoll.

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Starr Danias and
James Dunne
in the
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production of
Gerald Arpino's
"Trinity"
(Photo by
Herbert Migdoll).

Opposite:
Chartel Arthur
of the
City Center
Joffrey Ballet
in Bournonville's
"William Tell"
(Photo by
Herbert Migdoll).

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Richard Colton
and Nancy Ichino
of the Joffrey II
company in
"Flower Festival
at Genzano"
(Photo by
Herbert Migdoll).

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(of the
City Center
Joffrey Ballet) and
Bonnie Mathis (of
American Ballet
Theatre) in a
studio photo by
Don Dahl.

Opposite page:
Dermot Burke and
Dennis Wayne
of the
City Center
Joffrey Ballet
(Photo by
Herbert Migdoll).

Right:
Dennis Wayne
(Photo by
Herbert Migdoll).

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Dance Company
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(Photo by Oleaga).

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Davidson Lloyd,
Mary Jane
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Joanne Robinson,
Rae Kraus
(seated),
Louis Solino and
Juan Antonio in
Ms. Martin's
". . . must be
accompanied by
an adult"
(Photo by
Nathaniel
Tileston).

Right:
Niels Kehlet in
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at Genzano"
at Jacob's Pillow
(Photo by
John Lindqust).

Opposite page:
Niels Kehlet with
Veronica Tennant
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"La Sylphide"
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Anthony Crickmay).

Following pages:
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(Photo by
Kenn Duncan).

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Opposite page: Larry Richardson and Lar Roberson in Richardson's "The Walking Wounded" (Photo by Kenn Duncan).

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Right: Janet Towner and Robert Kosinski in the Charles Weidman Company production of Doris Humphrey's "New Dance" in May, 1972, at Barnard College (Photo by Michael H. Goldberg).

Opposite page: An early portrait of Janet Reed, formerly with American Ballet Theatre and the New York City Ballet.

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